

In the church of San Filippo Neri in Bologna, pianist **Axel Trolese** and dancer **Marta Roverato** present an original union of classical piano and Flamenco.

More often than not, every time two arts are put together there's a chance it could be a forced relationship. In fact, while Flamenco was born with music, it's unusual to dance it on a classical piano solo repertoire, if not even brave.

Luckily this is not the case here. Already from the very first composition, it is clear that Roverato's Flamenco isn't a folkloristic element disconnected from the context or, even worse, a kitschy frame of the music, but a rhythmical and percussive added instrument. I breathe a sigh of relief.

The experiment of bonding two languages is aligned with the spirit of the kermesse. The "**Festival delle Musiche Contemporanee**" seeks to present a part of last century's music with a main theme. 2023 is about the Mediterranean Sea. This first stage has described the "voice of the soul" of gipsy people.

After having found an honourable place among the most exciting pianists of the new generation, thanks to his impeccable recordings of the great masterpieces of the French piano literature, Trolese has recorded an excellent version of the four books of *Iberia* by Isaac Albéniz, accompanied by Mompou's songs and other works by De Falla, Turina and Ravel.

The concert of the 8th of November follows up this discographic experience.

Trolese doesn't choose an easy start: the *Danzas fantasticas op. 22* by **Joaquin Turina** are a proper obsession of notes on a highly complex harmonic and melodic structure. Originally composed for piano, the score was then premiered in its orchestral version in 1919, as the author intended to better express all the colours of the music. In this "orgy" of notes (this is the 3rd movement's indication) the virtuoso abilities of the pianist are elevated. His piano has a clear sound with smooth profiles that make possible to hear every note also in the faster passages. Every sound production in those cascades of notes has its own three-dimensional shape. The touch is vigorous but never violent or impulsive. It's an internal and reflective pianism, which introspection never seems to suffer of excessive instability, for the best.

I have already written about **Marta Roverato's** flamenco, and I reiterate my positive opinion. It wasn't easy to include it so well in a music so dense.

The introspective aspect of the interpretation is at the heart of the short composition by **Frederic Mompou**, *Canço y Dansa no. 6*, which is for me a delightful discovery. Trolese creates an extremely tender melody without exaggerating the more sugary moments, choosing a velvety touch instead of his more direct one.

In the middle of the programme we find the more famous work by **Isaac Albéniz**, the 3rd book of *Iberia*, recently recorded by the artist. Its three movements (*El Albaicín* - *El Polo* - *Lavapiés*) are technically challenging and risky for the interpretation, since they could be played to bring out just the more superficial aspects of Spanish music. Trolese overcomes both challenges: he is at ease with the virtuosity and his interpretation is never oleographic.

The concert concludes with the arduous *Fantasia Bætica* by **Manuel de Falla**, an intricate composition that matches very well the feelings of the interpreter.

Ultimately, Axel Trolese is one of those pianists of the new generation that gives us

hope, not only for the incredible technical mastery of the instrument, but above all for his complete and passionate approach to Music and Art.

*Review by **Ciro Scannapieco**
on oltrecultura.it magazine*